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CHOSEN & DESCRIBED  
BY SIDNEY COLVIN M.A.  
KEEPER OF PRINTS  
AND DRAWINGS IN  
THE BRITISH MUSEUM



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## CONTENTS OF PART III

### ITALIAN SCHOOLS

1. ANDREA DEL VERROCCHIO (1435-1488). Head and Shoulders of a Young Woman (*Ch. Ch.*).
2. LEONARDO DA VINCI (1452-1519).  
(A) The Virgin and Child with St. Elizabeth and St. John the Baptist (*Univ. Gall.*).  
(B) Part of a Sketch for Christ Washing the Feet of the Disciples (*Univ. Gall.*).
3. FILIPPINO LIPPI (1457/8-1504). The Virgin and Child with Saints (*Ch. Ch.*).
4. FILIPPINO LIPPI. The Affliction of Job (*Ch. Ch.*).
5. MICHELANGELO BUONARROTI (1475-1564).  
(A) Four Studies from the Male Model (*Univ. Gall.*).  
(B) A grotesque Figure and Two Heads (*Univ. Gall.*).
6. MICHELANGELO BUONARROTI. Study for a Dragon (*Univ. Gall.*).
7. MICHELANGELO BUONARROTI and his Pupil ANDREA. Studies of a Head, Eyes, and Locks of Hair (*Univ. Gall.*).
8. Imitator of MICHELANGELO (probably BARTOLOMMEO PASSEROTTI, 1530?-1592). A Sibyl leaning on a Staff (*Univ. Gall.*).
9. Imitator of MICHELANGELO (probably BARTOLOMMEO PASSEROTTI). A Sibyl seated (*Univ. Gall.*).
10. By or after RAPHAEL (RAFFAELLO SANTI, 1483-1520). First Battle Scene with the Binding of a Prisoner (*Univ. Gall.*).
11. By or after RAPHAEL. Second Battle Scene with the Binding of a Prisoner (*Univ. Gall.*).  
[11 bis. RAPHAEL. Second Battle Scene: another version (*Collection of the Rev. W. H. Wayne.*)]
12. GIULIO CAMPAGNOLA (b. about 1482, d. after 1518). Group outside a Village (*Univ. Gall.*).
13. DOMENICO CAMPAGNOLA (b. about 1484, d. —?). Landscape with a Goatherd (*Ch. Ch.*).
14. TINTORETTO (JACOPO ROBUSTI, 1518-1594). Head of Giuliano dei Medici, after Michelangelo (*Ch. Ch.*).

### GERMAN SCHOOLS

15. ALBRECHT DÜRER (1471-1528). View of Welsberg in the Tirol (*Univ. Gall.*).
16. ALBRECHT ALTDORFER (1490?-1538).  
(A) St. Nicholas Rebuking the Tempest (*Univ. Gall.*).  
(B) Christ Redeeming Souls from Hell (*Univ. Gall.*).

### SCHOOLS OF THE NETHERLANDS

17. PETER PAUL RUBENS (1577-1640). Portrait of a Woman (*Ch. Ch.*).
18. REMBRANDT (1606-1669). Portrait of the Painter's Father (*Univ. Gall.*).

### FRENCH SCHOOL

19. CLAUDE (CLAUDE GELLÉE called CLAUDE LE LORRAIN, 1600-1682).  
(A) Study of Landscape (*Univ. Gall.*).  
(B) Sketch for an Etching (*Univ. Gall.*).
20. ANTOINE WATTEAU (1684-1721). Three Musicians (*Univ. Gall.*).



## VERROCCHIO

### HEAD AND SHOULDERS OF A YOUNG WOMAN

**H**HEAD nearly life-size, inclined almost in profile to the left; eyes looking down, hair drawn back from forehead and fancifully twisted among the folds of a long veil, a plait passing down over either shoulder. Ordinary Florentine dress, the gown cut rather low at the throat. No name nor attribution.

This study, hitherto unpublished and until two years ago quite unknown, belongs to a small group of Florentine drawings to which the distinguished name of Verrocchio can with reasonable confidence be attached. To the student it is therefore an example of great importance, in spite of its unfortunate condition. It has at an early date been much worn and rubbed, no doubt by studio use. The outlines of the features and of the folds of hair and drapery have been pricked or 'pounced' for transfer, indicating that the drawing was actually used as the cartoon for a picture; a process which has somewhat disguised their original delicacy. In some places, moreover, as in the left eyelid and nostril and the lips and chin, these outlines have been corrected and reinforced with the pen, apparently before the pouncing and perhaps by the original draughtsman himself. Later, and this is the worst, the flesh parts, especially the cheek, throat, and shoulder, have been minutely and mechanically stippled over by the brush of some 'restorer' ignorant of form and drawing, in a warm grey tone imperfectly harmonizing with that of the chalk. The parts which remain uninjured are nearly the whole of the hair, veil, and dress so far as it is shown, with some few portions of the more delicate modellings of the forehead, nose, cheek, and temple.

That in structure, features, form and expression of the lips and dropped eyelid, as well as in the carefully fantastic arrangement of hair and veil, the type is altogether that of Verrocchio, no student could for a moment doubt. The nearest terms of comparison are the well-known drawing by that master for the head of a boy-angel at the Uffizi, and the almost equally well-known, more elaborately and heavily modelled drooping head of a woman in the Malcolm collection at the British Museum, together with the rougher unfinished sketch of another female head on the back of the last-named sheet. Neither the Florence nor the British Museum heads are free from injury. The Florence example, like this newly-found one at Christ Church, has been pricked for transfer, and the shadows of the face have in part been similarly re-worked with minute brush stipplings. The Malcolm head, drawn with a blacker chalk and a stronger touch than the other two, has suffered in places from damp, and in others from bold retouches, but is the best preserved of the three. Mr. Berenson declines to put the Christ Church drawing on a level with the other two, and attributes it to a pupil; the same pupil, in his opinion, who is responsible for two pictures of the Madonna at Berlin (nos. 104a and 208), for the Madonna and Child with the angel Gabriel in the National Gallery (no. 296), and for two heads drawn on one sheet formerly in the collection of Herr A. von Beckerath and now also in the Berlin Museum. Leaving aside the moot question (as to which Mr. Berenson seems to me certainly right) whether this group of pictures and the two Berlin drawings are due indeed to the hand of a pupil, I am strongly inclined to the opinion that the Oxford drawing is, or at least in its original state was, the master's own. Vasari particularly tells us how Verrocchio drew a number of female heads distinguished by the beautiful and fanciful arrangement of the hair. The Malcolm drawing is by general consent one of these: I see no sufficient reason why this Christ Church drawing should not be another. The sitter is to all appearance the same, the type and sentiment are certainly identical, the peculiar curve of the lips and droop of the full eyelid felt in just the same way; the spring of the hair from the forehead is finely expressed, the handling of the intertwisted hair and veil is as free and animated as the invention—better and more airy than in the Malcolm drawing; the modelling over the cheek-bone and the frontal bone, in the few places where it is untouched, is admirably delicate. Moreover the poise of the head and general swing and rhythm of the design to my mind bespeak a master. The Virgin of the Berlin picture, no. 104a, seen in almost exactly the same attitude and at the same angle, looks stiff and wooden in comparison. Defaced, therefore, by rubbing and stippling though the drawing is in its most important parts, the name of Verrocchio may still, I think, be claimed for it with little hesitation. It is just the kind of example which might have inspired the young Leonardo da Vinci, his pupil, to such rivalry as we find in the exquisite and well-known head at the Uffizi for the Virgin in the small Louvre Annunciation. The picture for which this drawing was used does not, so far as I am aware, exist. (See Berenson, *Florentine Drawings*, vol. II, p. 180, no. 2800.)

Grey chalk, the flesh parts re-worked in stipple by another hand.

Christ Church.—Collection, Guise.

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## HEAD AND SHOULDERS OF A YOUNG WOMAN

H. 1841. Head and shoulders of a young woman, looking down, half-length, brown hair, dark eyes, and a small nose. The head is turned slightly to the left. The neck is visible. The shoulders are visible. The hands are visible. The feet are visible. The background is a plain, light color.

The study, which was made in 1841, and which was the first of a series of studies of the head and shoulders of a young woman, is a study of the head and shoulders of a young woman, looking down, half-length, brown hair, dark eyes, and a small nose. The head is turned slightly to the left. The neck is visible. The shoulders are visible. The hands are visible. The feet are visible. The background is a plain, light color.

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## LEONARDO DA VINCI

### (A) THE VIRGIN AND CHILD WITH ST. ELIZABETH AND ST. JOHN THE BAPTIST

### (B) PART OF A SKETCH FOR CHRIST WASHING THE FEET OF THE DISCIPLES

#### (A)

LOW in the middle of the sheet a group, very lightly sketched, of the Virgin seated on the ground supporting the Child on her knee with her left hand, while at her right kneels the infant St. John in adoration, and a little further in the background a female figure, possibly St. Elizabeth. High up towards the left a fragment of arabesque pattern with a bird.

This faintly suggested group is full of charm. To all appearance it belongs to the artist's early Florentine period; and I do not know of its being repeated in any of his other drawings. On the back of the sheet are various studies in perspective, including one of the perspective of a row of columns: these are not here reproduced. (See Berenson, *Florentine Drawings*, vol. II, p. 60, no. 1059.)

Silver point (the figures) and pen and bistre (the arabesque).

University Galleries.—Collections, Reynolds and Chambers Hall.

#### (B)

In the upper left-hand portion of the sheet, sketches of three male figures undraped. One supports his right ankle on his left knee while he leans as if to pull off his shoe, looking round at the same time over his shoulder to the left; another sits with his left leg raised over his right and shading his eyes with his right hand as he looks eagerly in the same direction as the last. Between these two is a third figure, more lightly sketched, of a man apparently kneeling and looking intently in the same direction as the other two. Scattered over the rest of the sheet, sketches of various machines and implements having nothing to do with the figures.

This sheet has evidently been cut in two, and the left-hand half is missing. The subject seems clearly indicated by the action of the three figures that remain. From early mediaeval manuscripts down, the traditional composition for the subject of Christ washing the disciples' feet had shown Christ standing to the left, with St. Peter next to him raising his hand to his head ('Lord, not my feet only, but also my hands and my head'), and further to the right the disciples variously grouped, generally seated, gazing with one consent in wonder at Christ's humility, and almost always with one or two of the group in the act of removing the sandal from a lifted foot. So far as I know, there is no other sketch for this subject by Leonardo, nor any record of his having carried it out in painting. May the idea possibly have come into his mind while he was engaged in preliminary studies for the Last Supper? The figures are sketched in his most masterly way, with an absolute vitality and energy of action and expression. Later, according to his habit, he has used the sheet for sketches of various mechanical contrivances. (See Berenson, *Florentine Drawings*, vol. II, p. 59, no. 1058.)

Silver point on nearly white prepared paper.

University Galleries.—Collection, Chambers Hall.











## FILIPPINO LIPPI

### THE VIRGIN AND CHILD WITH SAINTS

THE scene is in front of an arch or portico on a raised platform of two steps, which towards the right project at an angle to the front. The Virgin is seated on a chair, her head and body inclining slightly to the right; she holds out the Child with both hands, at the same time partly supporting it on her knee, towards two female saints who kneel at that side. One of these holds open a large book, the leaves of which the Child turns over; the other is characterized as St. Helena by the double cross she holds up. On the lower step of the platform to the left kneel two male saints, one of whom is identified as St. Nicholas of Bari by the emblems of the mitre, crozier, book, and three balls. In the background between these saints and the Virgin's chair, the figure of a third kneeling saint is lightly sketched. Above, three or four independent sketches; two of a child or *putto* standing turned towards the left and looking round the other way, one of a child's leg, and another of two angels holding between them a crown suspended.

An excellent example of Filippino's bold, free, and modern manner of sketching in his ripe but not yet decadent period about 1485-95. The design apparently belongs to the same group in his work as his two great Madonnas at Florence, that of San Spirito and that of the Sala degli Otto, now at the Uffizi (this latter contains the same feature of a crown slung between two hovering angels at the top of the picture). The lower level at which the male saints to the left are kneeling throws out the symmetry of the design in an unusual way. A different and more symmetrical scheme for a similar composition occurs in a drawing by the master at Florence (Braun 284), in which a pair of male saints, including St. Nicholas, to the left of the Virgin is exactly balanced by a pair of female saints to the right, one of whom presents to the Child an open book, while two angels supporting a crown hover above, and some figures enter an open colonnade on the right. The present drawing belonged to Vasari, and remains pasted down with others on a leaf detached from his celebrated sketch-book; the leaf is decorated with one of Vasari's usual architectural borders and a proof of the same woodcut portrait of Filippino which appears in his printed *Lives of the Painters*.

Pen and bistre and dark bistre wash.

Christ Church.—Collections, Vasari and Guise.











## FILIPPINO LIPPI

### THE AFFLICTION OF JOB

**T**WO sketches on one sheet. In the upper sketch Job, naked but for a blanket over his shoulders and a cloth about his loins, is seen half seated, half reclining on the ground, with his head resting on his right hand, his left arm extended and left hand outspread. He looks upward with an expression of despair, while above and behind him to the left a demon, very rapidly sketched, seems to be in the act of scourging him<sup>1</sup>; to the right another figure of a demon, in a nearly similar attitude, has been drawn and then partly obliterated with body colour. Beside the sufferer is a basin on the ground.

The second sketch, occupying the lower two-thirds of the sheet, is not separated by any formal division from the first. In it Job is seen seated in the ashes, at the foot of a wall near a ruined doorway and arch; he extends his left hand with a gesture of reproach towards his wife, who has bidden him curse God and die. The figure of the wife, standing near Job's feet, is very amply draped and turbaned; close behind her stands a hand-maiden or daughter carrying a basket on her head: parts of the women's draperies and of the basket have been blotted over with white. Job is represented both as king and saint, as is not unusual in early art: his crown lies on the ground beside him, and behind his head is a circular nimbus.

These two extremely spirited sketches, hitherto unknown, are perfectly characteristic of the artist's manner in pen and ink drawing. The figure of Job seems to be taken from the same aged model as the St. Jerome of the National Gallery and several other similar figures of old men in his work. The design seems to have been intended for use in some predella or other quite small picture, inasmuch as the figures of the women in the lower sketch are pricked through for transfer. The original is on the same sheet of Vasari's sketch-book as the preceding.

Pen and bistre, in places corrected or blotted with white body-colour.

Christ Church.—Collections, Vasari and Guise.

<sup>1</sup> In a drawing of the same subject in the *Picture-Chronicle* attributed to Maso Finiguerra at the British Museum, two demons hovering in the air scatter flames, one from a jar and the other from his bare paws, upon the body of the prostrate Job, who lies naked except for a crown on his head.











## MICHELANGELO

### (A) FOUR STUDIES FROM THE MALE MODEL

### (B) A GROTESQUE FIGURE AND TWO HEADS

#### (A)

IN the right-hand half of the sheet: above, part of the side and upraised left arm of the model; below, the upper half of a back with the arm and hand raised. In the left-hand part of the sheet, the back of a seated man and (turning the sheet upside down) a right thigh and knee. These are studies of about the same date (1505) with those already published from the back of a drawing of the Virgin and Child with St. Anne. In the two larger studies—the seated back and the half back with the lifted arm—the forms are vehemently blocked out as with the sculptor's chisel; in the two smaller they are rounded and caressed with more than usual tenderness, the workmanship in either case being of the utmost mastery.

#### (B)

(*On the reverse of the same sheet.*) A strange monster, on whose human and masculine head is a winged and laureated headdress, sits nearly in profile to the left with the right knee raised and doubled. The arms from the shoulders and the legs from below the knee taper off into curling vegetable forms, somewhat suggesting those given to the mythical mandrake in early herbals. The trunk and thighs are human, except that the muscles over the lower ribs are made to project like mammae. On another part of the sheet, towards the right when it is turned sideways, are two vigorous sketches of bearded male heads turned three-quarters towards the left. A much slighter sketch of a head in the same direction appears between the thigh and arm of the monster.

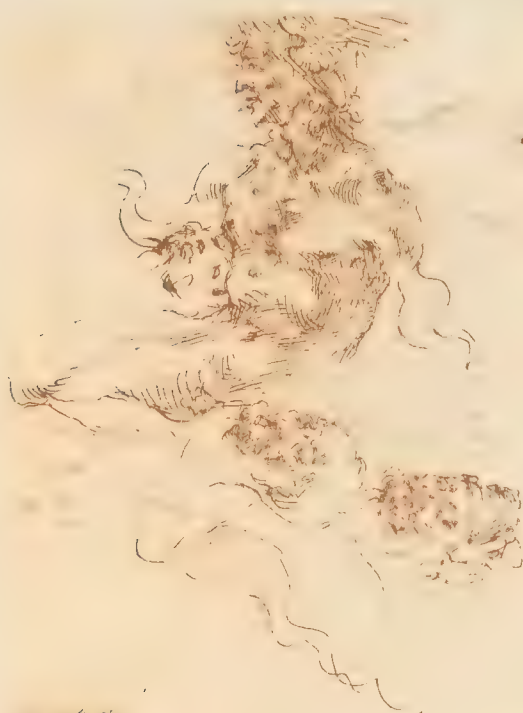
The penwork is of equal mastery with that on the front of the sheet. What idea Michelangelo can have had in his mind in sketching this monster with the limbs ending in rooty scrolls, I cannot tell, nor do I know of any close precedent for such a creature in either classical or renaissance grotesque.

(See Robinson, *Critical Account*, no. 21, and Berenson, *Florentine Drawings*, vol. II. no. 1560.)

Pen and bistre.

University Galleries.—Collections, Wicar and Lawrence.









## MICHELANGELO

### STUDY FOR A DRAGON

THE monster, crouching with folded wings, faces towards the right; his tail is coiled between his legs and knotted round his long snaky throat. He lays his head to the ground and breathes fire from his gaping jaws. Two human profiles having nothing to do with the main design also occur on the sheet, one close to the dragon's head, another at the arch of his back; where his tail curls back under his wing occur other vague markings in red chalk. The first head is by the master himself, the second feeble pupils' work, half concealed under the penwork of the dragon which has been drawn over it.

This dragon, conceived with noble imagination and drawn and shaded with equal fire and finish, is as fine a specimen as exists of Michelangelo's pen-work in the period between his second and third visits to Rome (1504-8). For what pictorial or other purpose this coiled and crouching dragon was intended, it is difficult to say; possibly for a composition of Apollo and the Python, only that was no usual theme of Renaissance art. Neither is Michelangelo very much used to deal at any time in forms of chimerical animals, *variarum monstra ferarum*. But here again may probably be traced the influence of Leonardo da Vinci, who had been addicted to such themes from boyhood, and by whom and whose pupils a famous design for a battle of dragon and lion exists in several repetitions. With regard to the heads which had been drawn upon the sheet earlier than the dragon, see next number.

(See Robinson, *Critical Account*, no. 13, and Berenson, *Florentine Drawings*, vol. II, no. 1555.)

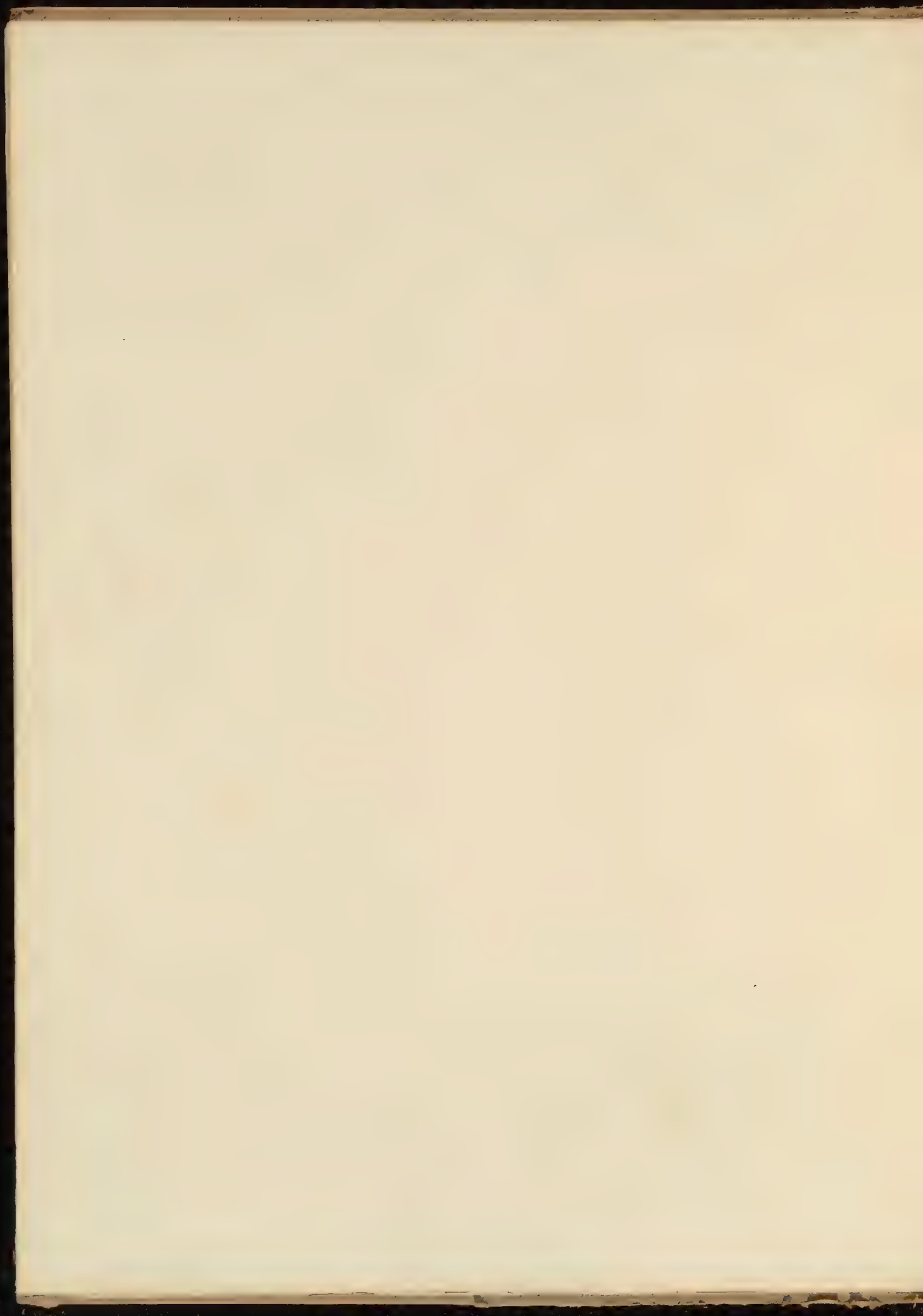
The dragon, pen and bistre; the heads, red chalk.

University Galleries.—Collections, Denon and Lawrence.









## MICHELANGELO AND HIS PUPIL ANDREA

### STUDIES OF A HEAD, EYES, AND LOCKS OF HAIR

(*On the reverse of the same sheet with the preceding.*) At the top, beginning from the right, a youthful head with curling hair in profile to the left, and lower down, a bad copy of the same. Further to the left above, five studies of a left eye in profile; lower down, six studies of the same eye in full face; lower again, a number of studies of locks of hair, with a seventh of an eye in the left-hand lowest corner. In the right-hand bottom corner, two cut lines and two complete lines of inscription in Michelangelo's handwriting; first 'Andra qua' [—?]; secondly 'Andrea qu' [—?] (with the 'qu' abbreviated); thirdly 'andrea abbi patientia,' and lastly 'ame me consolatione assai', the word 'assai' written over a fourth repetition of the name 'andrea.'

Who this Andrea was and what surname he bore we cannot tell; but he would appear to be the same very feeble pupil of the young Michelangelo whose work in two heads appears under the drawing of the dragon on the other side. The inscriptions seem further to show that he was held by the master in a degree of affection which partly served as consolation for his lack of skill. Pupil's and master's work seem on this sheet somewhat mixed up. Can the head in the upper right-hand corner be Michelangelo's own (as the type is obviously his), with the eye set as it is in the wrong place and too far back? Rather we seem to have in these two heads the work of one fairly good and one wretched pupil. Of the single eyes drawn as a lesson in profile and full face one or two seem to be the master's alone, one or two pupil's work alone, and others pupil's work retouched by the master. This side of the sheet is of course here reproduced as a matter of biographical rather than of artistic interest.

(See Robinson, *Critical Account*, no. 13, and Berenson, *Florentine Drawings*, vol. II, no. 1555.)

Black and red chalk.

University Galleries.—Collections, Denon and Lawrence.











## IMITATOR OF MICHELANGELO (PROBABLY BARTOLOMMEO PASSEROTTI)

### A SIBYL LEANING ON A STAFF

**A**N old woman of vulgar features, fully draped from head to heel in a cloak of magnificent cast, stands in profile to the right with shoulders bowed and head thrust forward. She leans with her right hand on a long staff, and gesticulates with the thumb and fingers of her left hand spread before her face. In front of her, beyond the staff, stands a young boy in full face.

This celebrated drawing, by the grand cast of the drapery with its carefully yet boldly hatched shading, and the characteristic gesture of the raised left hand, at once recalls the style of Michelangelo in those highly finished pen-studies which he was in the habit of making from quite early days down to the first year or two of his work upon the Sixtine Chapel. Accordingly it has long been quoted and copied as one of the most typical drawings of the master. Lately, however, a closer and more accurate comparative scrutiny has dethroned it from that eminence. The head of the crone by itself might have given pause to a student, for it is grotesque without imaginative force or intensity, and as commonplace in expression as it is weak in structure. Cut it out and place it by itself, with the formless coil which covers it, and probably few would think of attributing it to Michelangelo.

What is really deceptive about the drawing is the design and execution of the drapery. These, with the gesture of the hand, are indeed near to the great master; but all too near, as it proves on examination, for they repeat in essentials, only in reverse, one of the most august of all his figures, that of God the Father in the fresco of the Creation of Adam on the ceiling of the Sixtine Chapel. Now of all artists who ever lived, Michelangelo least needed and was least likely to repeat himself; nor is it conceivable that he should have chosen to clothe this unimpressive crone with a slightly altered version of the greatest of all his designs of drapery. That on the other hand he should have made this study from life, and then used it in reverse for his God in the act of creation, is more unlikely still. Suspicion once aroused, many points will soon be observed to confirm it; as the un-Michelangelesque character of the boy's head and figure, the empty tricks of penmanship in certain places, the feeble drawing of the crone's exposed foot. Clearly we have to do with a brilliantly clever imitation, intended to pass as a first thought, or study from the model, for one or another of the impressive figures of the ceiling. Such frauds, we know, were practised in quite early days, especially by artists of the imitative school of Bologna. Who, then, can the imitator in this case be? The name of Bartolommeo Passerotti, one of the earliest, ablest, and most daring of the Bolognese mannerists and eclectics, has been suggested by Professor Wickhoff and adopted by Mr. Berenson, probably with good reason. Under this master's true name there exist, at Chatsworth his own portrait vigorously hatched in pen and sepia within an oval decorated border, and at Florence and elsewhere a number of slashingly energetic and showy pen-drawings in which he imitates and outdoes the looser followers of Michelangelo, especially Baccio Bandinelli. At Oxford and at the Louvre are famous sheets of studies of hands which had always been given to Michelangelo himself (though not without suspicion on the part of later connoisseurs), until Professor Wickhoff found the name of this same Bartolommeo Passerotti inscribed in an ancient hand on a precisely similar sheet at Vienna. This gave the clue for a careful study of Passerotti's known works in connexion with several of the more specious and less convincing of the fine pen-drawings given by tradition to Michelangelo. The result has been to make it appear that this remarkable Bolognese virtuoso could be at need a deceptive imitator of Michelangelo's own early and careful manner of pen-drawing, as well as of the emptier efforts of his followers, and consequently to transfer from the master to the imitator a certain number of well-known examples; of which the most important are the sheets of hands already mentioned, the present standing figure of what was presumably intended to pass for a sibyl, and another figure of a seated sibyl next to be discussed.

(See Robinson, *Critical Account*, no. 31; Wickhoff, *Die italienischen Zeichnungen der Albertina*, p. iv (ccviii); and Berenson, *Florentine Drawings*, vol. II, no. 1705.)

Pen and bistre.

University Galleries.—Collections, Revil, Ottley, and Lawrence.

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE

THIRTEENTH CENTURY

BY

JOHN RICHARDSON

OF THE

UNIVERSITY OF OXFORD

IN TWO VOLUMES

VOLUME THE FIRST

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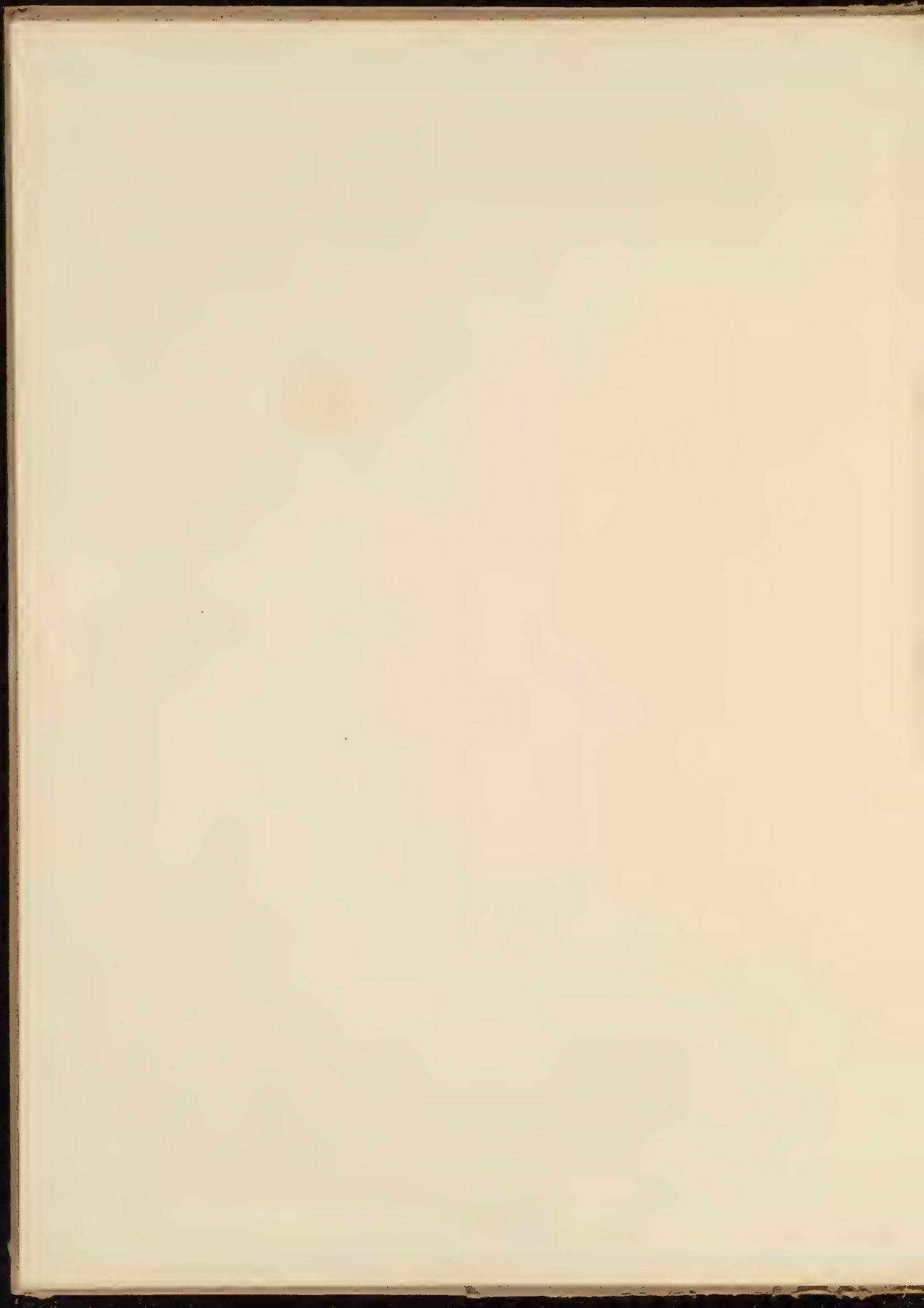
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1850







## IMITATOR OF MICHELANGELO (PROBABLY BARTOLOMMEO PASSEROTTI)

### A SIBYL SEATED

**F**EMALE figure seated nearly in profile to the right, with the right knee doubled under her and the left knee raised, the right arm and hand crossing the body and leaning on the left thigh and knee, the head turned in full face towards the spectator. She is fully draped and wears what seems to be a scarf about the shoulders and waist, and a headdress like a turban half undone, part of it falling and concealing the left eye and cheek.

Another brilliant piece of penmanship in Michelangelo's manner, which must stand or fall with the last. The design bears a vague general relation to that of Michelangelo's Delphian Sibyl in reverse, and might be taken for a first or alternative idea for that celebrated creation. But if the student will compare this drawing with any of the authentic pen-drawings of the master of about 1505-8, he will quickly feel how relatively empty and uninspired it is, until presently it seems to go to pieces before his eyes. The drawing and setting on of the throat shirked under vague shading, the meaningless and undignified fall of the loosened turban over half the face, the drawing of the visible eye, which is at once fumbling and extravagant, the indeterminate setting of the mouth and nose, and the fussy expression of sudden alarm, would seem to be indices enough; and there is little doubt that this drawing must be given up with the last as a production, not of the great master himself, but of the most effective and specious of his imitators in pen-work.

(See Robinson, *Critical Account*, No. 30, Wickhoff, *loc. cit.*, and Berenson, *Florentine Drawings*, No. 1704.)

Pen and bistre.

University Galleries.—Collections, Denon and Lawrence.









## BY OR AFTER RAPHAEL

### FIRST BATTLE SCENE WITH THE BINDING OF A PRISONER

**E**IGHT young and beardless warriors, directed to the right, stand facing an enemy, seven of them with gestures and expressions of rage and defiance, the eighth pulling with all his strength at the cord by which he has bound a prisoner's arms behind his back. The prisoner, a bearded man, resists, standing with body bent and left foot advanced so as to thrust his weight against the ground. To the right lie corpses of fallen combatants. Weapons are only indicated here and there, and that very slightly: a sword and shield in the hands of the leader to the right, a shield thrown above the head of one of the other fighters, a spear in the hands of a third. The figures of all the fighters are slender and sinewy without excess of muscle. In the corner the collector's mark R. V.

Work of remarkable spirit and brilliancy, combining perfect clearness and a splendid rhythmical swing in the design with rapid energy in the rendering of action and expression. Similar qualities mark another drawing of equal importance by the same hand on the back of the sheet (see next number). This sheet has long been famous. It belonged to the collection of the Antaldi family at Pesaro, who were the heirs of Raphael's townsman and intimate friend Timoteo Viti. By them it was sold in 1714 to the great French collector Crozat, and while in his collection the design on each side was etched in facsimile by his friend the Comte de Caylus. These facsimiles, falling under the notice of Lawrence as a boy or child, were what first, as he used afterwards to declare, excited in him the ambition to be an artist; and in after life it was one of his great triumphs as a collector when the original sheet came at last into his possession. The only well-known battle-piece on a great scale connected with the name of Raphael is the fresco of the Battle with the Saracens at Ostia in the *Stanza del Incendio* at the Vatican; one of the works done by his pupils during his latest years at Rome (about 1517). Accordingly both drawings, it was long confidently surmised, had been intended for use, though not actually used, in this fresco! But it has been lately demonstrated that their true date, and that of the whole group of kindred drawings to which they belong, is ten years earlier, namely 1506-8, the years of transition from his Florentine to his Roman period. During Raphael's life at Florence, one of the lines along which his genius strove for mastery—a line quite divergent from the spirit of Umbrian quietude in which he had been brought up—was that of learning the forms and movements of the naked human body till he knew them and their possibilities by heart, and could draw and combine them with perfect freedom, apart from the model, in subjects of violent and varied action. We can watch him spurred to this attempt by emulation, first with a master of the former generation, Pollaiuolo, then with Leonardo and Michelangelo in their famous battle cartoons, and finally perhaps with Signorelli in his Last Judgement frescoes at Orvieto. The evidence of these efforts is to be found in our present pair of drawings, together with a third at Oxford and a small kindred group preserved at Venice, Vienna, Lille, and elsewhere; to a less extent in some preliminary studies for the pictures of the Borghese Entombment; in the fresco of the Judgement of Solomon on the roof of the *Stanza della Segnatura* at Rome; in the relief of fighting men below the figure of Apollo in the fresco of the School of Athens in the same apartment; and most of all perhaps in the design of the Massacre of the Innocents engraved after him by Marcantonio (Bartsch 18). The strict affinity of all these works of Raphael's late Florentine or earliest Roman period with the Oxford drawings of fighting men has been conclusively made out by Dr. Gronau (*Aus Raphaels Florentiner Tagen*, pp. 42-50). As part of his contention, Dr. Gronau claims that the drawings on this Antaldi-Lawrence sheet at Oxford are undoubtedly the original work of Raphael. As to that point, however, there is more to be said, and for its discussion the student will do well to turn to our next two illustrations and their text.

Pen and bistre, over slight chalk outlines<sup>1</sup> which can still be traced in places.

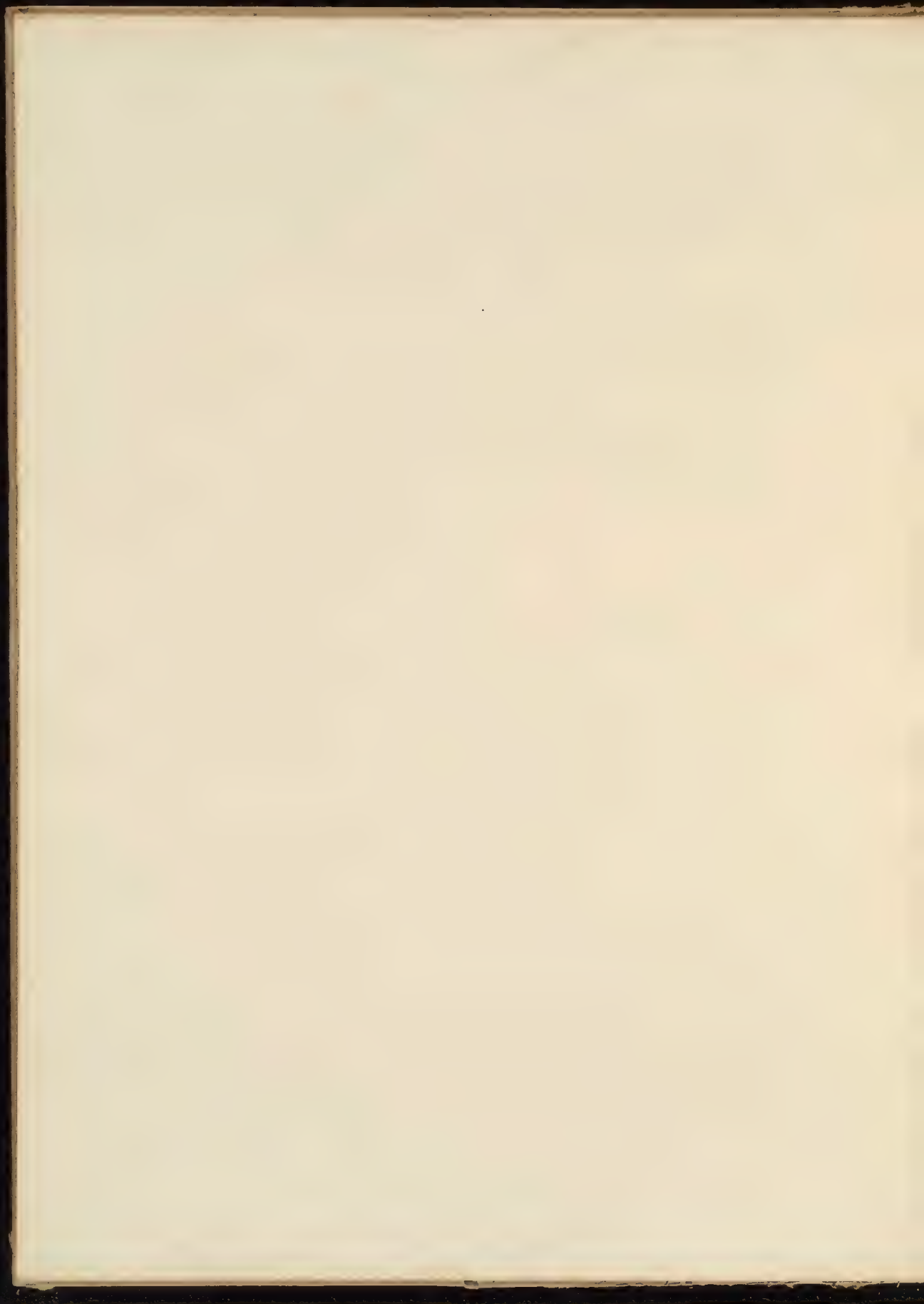
University Galleries.—Collections, Antaldi, Crozat, Mariette, Brunet, and Lawrence.

<sup>1</sup> So Passavant, *Raphael d'Urbino* (ed. Lacroix), vol. II, p. 506, no. 517; Ruland, *The Works of Raphael Santi in the Royal Library at Windsor*, p. 210, nos. 10, 11; Robinson, *Critical Account*, p. 240, no. 101. The right date had however been suggested by Ottley (*The Italian School of Design*, p. 49), and Dr. Koopmann (*Zeitschr. für bild. Kunst*, vol. XXIV, pp. 62, 63), before it was demonstrated by Dr. Gronau. The unlucky conjecture by which Dr. Fischel, following Delamare, gives these drawings, with many others, to Baldassare Peruzzi (*Raphaels Zeichnungen*, p. 85, nos. 201, 202) needs to be mentioned only to be dismissed.

<sup>2</sup> Not 'silver-point,' as is usually said in describing drawings of this technique by Raphael and his school. The paper has no lead preparation, and silver-point would not mark on it.

1875







## BY OR AFTER RAPHAEL

### SECOND BATTLE SCENE WITH THE BINDING OF A PRISONER

(*From the back of the same sheet with the preceding.*) Nine naked fighting men in all, including a prisoner and two dead or wounded. In the centre a bearded man stands over the kneeling prisoner and binds his hands behind his back. To the right a warrior seen from behind grasps by the trunk and drags in from the fight a dead or wounded comrade. Between these groups and farther off stands a man in profile shouting, with the body and left leg advanced. To the left, behind the group of captor and captive, a man, half kneeling on the body of a fallen comrade, advances his right hand as if to strike: beyond him are seen the open-mouthed head (in full front) and extended left arm of another man, behind whom to the extreme left appear the trunk, right leg, and averted head of yet another hurrying up to join the fray.

The work is by the same hand and of exactly the same quality as the last, drawn with pen-strokes of extreme rapidity and decision over a light preliminary sketch in grey chalk. Evidently if one of these drawings is by Raphael himself, so is the other; and if one is not, then neither is the other. That the design and invention are his, and date from about 1506-8, we may now regard as certain. But as to the actual execution, a doubt falls upon them both because there exists of the second a duplicate, which is in some respects nearer to the known manner of Raphael. This duplicate, hitherto unknown, was also formerly in the Antaldi collection, and is now the property of the Rev. W. H. Wayne, of Willey Rectory, Shropshire. To give the student the opportunity of comparison, a facsimile of it follows, inserted as an extra number in our present issue. Putting the two side by side, since one must evidently be a copy of the other, which must we conclude to be the copy and which the original? That workmanship so sure, swift, and brilliant as that of the Oxford sheet should be from the hand of a copyist seems at first sight unlikely and paradoxical. Certainly the Oxford version does not fall short of the other, and may even be thought to exceed it, in expressing the energy and vehemence of action. But on the other hand the outlines which enclose these agitated forms are in Mr. Wayne's drawing more sensitively felt, and express the muscular tissues more livingly and fully, than those in the Oxford version. Take for instance the left arm of the man sustaining the body of his comrade on the right: or take any, or all, of the legs, especially from the knee down. It will be found that the lines defining these forms in the Oxford drawing have but a specious and empty kind of calligraphic swiftness, compared with the flexible modulations and the careful and vital expression of muscle, ligament, and bone in those of the other example. It is in the definition of the bones and ligaments of heel and ankle above all (and skill in this is one of the special notes of Raphael's mature draftsmanship) that the Oxford artist shows himself relatively careless, and to his swiftness of touch fails to add evidence of full knowledge and feeling: the left leg of the right-hand man seen from behind is a crucial case in point. Two of the most unquestionably authentic and beautiful drawings of this style and period are

the 'Three Men with Spears' and the 'Two Men on a Bank' of the Albertina collection at Vienna: for comparison I give reproductions of these in the text which accompanies Mr. Wayne's drawing (Figs. 1, 2). The student will see that in workmanship and feeling for form they stand in most respects nearer to Mr. Wayne's than to the Oxford example. Next as to the heads: the full face of the rearward man to the left is in the Oxford drawing blank and unimpressive: in Mr. Wayne's version the perpendicular wrinkles and the vivid touches of eye and mouth give this face exactly the intense character of the anguished heads in Marcantonio's engraving of the Massacre of the Innocents (Fig. 3). Again, the head of the prisoner is in the Oxford drawing vague in structure and empty in expression: in the other it is quite masterly, the touches of mouth, nose, and eye being perfectly in Raphael's manner (compare the head of the man to the left in the Vienna group of three, Fig. 1, and the head from the Deposition at the back of the Vienna drawing of Charity, Fig. 4). Once more, the shouting profile head in the manner of Pollaiuolo and Leonardo, towards the right, is in the Oxford example false in structure and proportion, the lower jaw too small, the skull too short from back to front—the latter a fault especially out of character with Raphael; while in the other version there is no such fault, and moreover the back-blown hair is touched more livingly although more lightly.

The question, it will be seen, like similar questions arising in other cases in regard to duplicate Raphael drawings, is an extremely difficult one to decide. The existence of masterly and all but deceptive copies of so many of his finest drawings is one of the standing difficulties of the expert. On the whole I cannot resist the conclusion that Mr. Wayne's version has more of the special qualities characteristic of the master himself about 1506, and that the Oxford drawing is the work of some extremely brilliant pupil and copyist who has first sketched in the main lines of the composition after the master lightly with chalk, and then gone over them in pen and ink with amazing decision and dexterity, a great power in the expression of rapid action, and a full measure of independent knowledge of the body's anatomy, but with less of instinctive sensitiveness and penetration in the rendering both of forms and expressions. If this be the case, there must have existed for our first battle scene, on the front of the sheet, an original also by Raphael which is now no longer forthcoming.

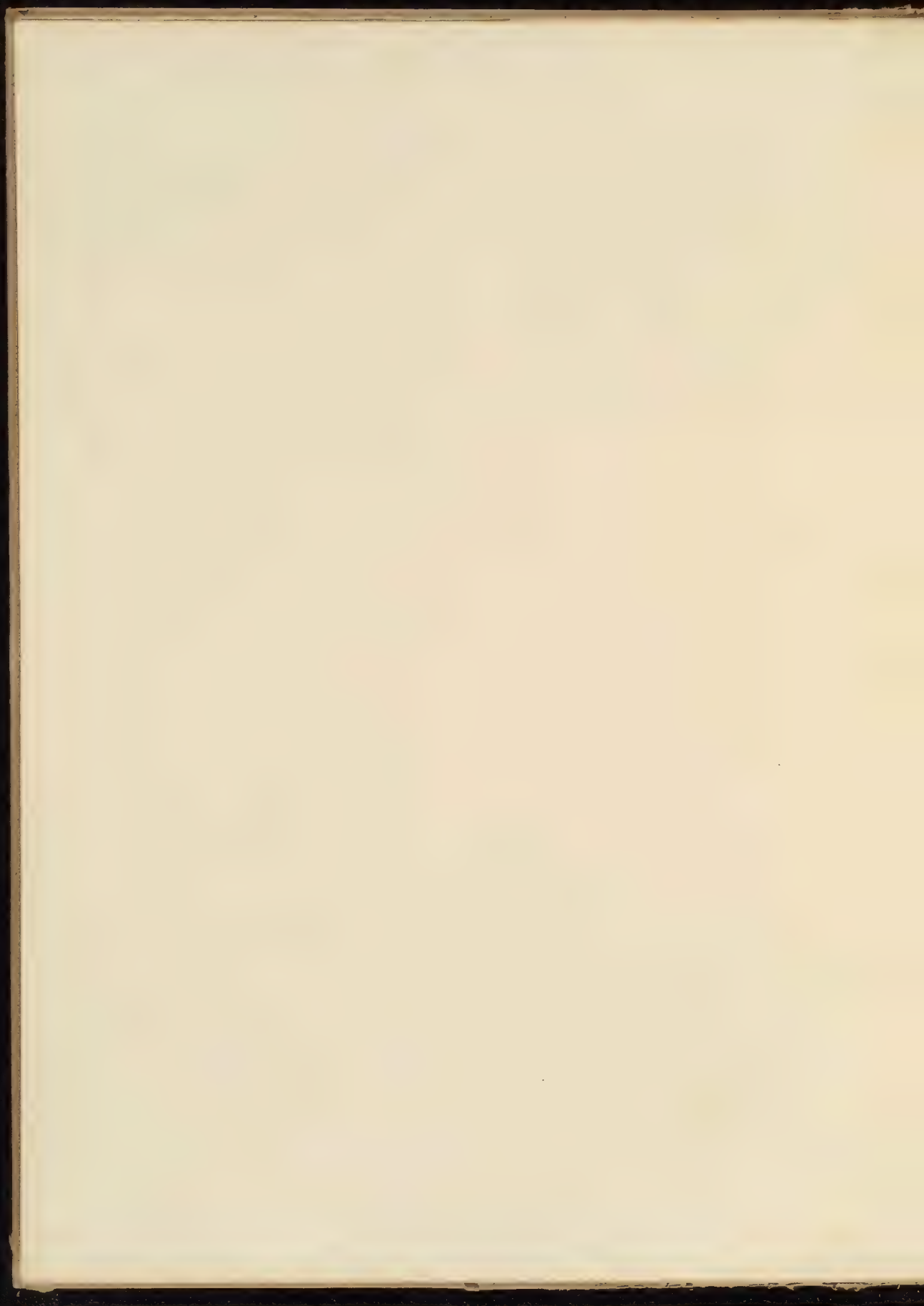
A third remote possibility should perhaps be mentioned, that both versions may be genuine, as they were supposed to be by the compiler of the Antaldi catalogue (see next number); and that Raphael himself may have repeated the design, once in a more sensitive and careful, and once in a more slapdash and showy, mood.

Pen and bistre, over slight chalk outlines which can still be traced in places.

University Galleries.—Collections, Antaldi, Crozat, Mariette, Brunet, and Lawrence.









# [RAPHAEL

## SECOND BATTLE SCENE WITH THE BINDING OF A PRISONER (BIS)

(Another version from the collection of the Rev. W. H. Wayne.) Nine naked fighting men in all, including a prisoner and two dead or wounded. The composition is identical with the preceding drawing from the back of the double sheet at Oxford. The dimensions are almost exactly the same, but in the Oxford version the figures stand rather lower down in the sheet than here. A wash or size of a dull grey colour which has at some time been passed over the sheet to some extent injures its effect, but leaves the lines quite clear and unblurred. In the background, twice over, the letters *RA* written in a cursive monogram. Some portions of the paper near the margin have been cut out and made good, and on one of these the capitals R·V have been written large in the clumsy manner which is the customary mark of the Antaldi collection.



FIG. 1



FIG. 2



FIG. 3



FIG. 4

The main problems which this drawing suggests in comparison with the Oxford version of the same subject have been discussed on the preceding page. On this page are given various reproductions from other sources to help the comparison. I will add the text of the two entries in the original Antaldi catalogue which describe the Oxford sheet and this respectively. This catalogue was drawn up by the owners (to judge from the handwriting) about the middle of the seventeenth century; brief notes of the sale of particular items were added later, and the manuscript was sold as it stood to Woodburn with the remains of the collection in 1824. It was bought by the Rev. H. Wellesley, the well-known collector, afterwards Dean of Windsor, and by him presented to the University Galleries. It has been printed by Robinson, *Critical Account*, p. 343 fol., not quite accurately, and with the addition of running numbers to the several items: in the original there are no such numbers.

*venduto* Altro disegno in Lungo fatto di penna con alquante figure ignude in atto di legare uno, con un' espressiua incredibile, in tura [*sic*] ui sono alcuni motti: qual disegno è di grandezza un palmo, e onc: noue p il lungo, alto onc: 13 . di mano del soprad<sup>o</sup> Raffaello.

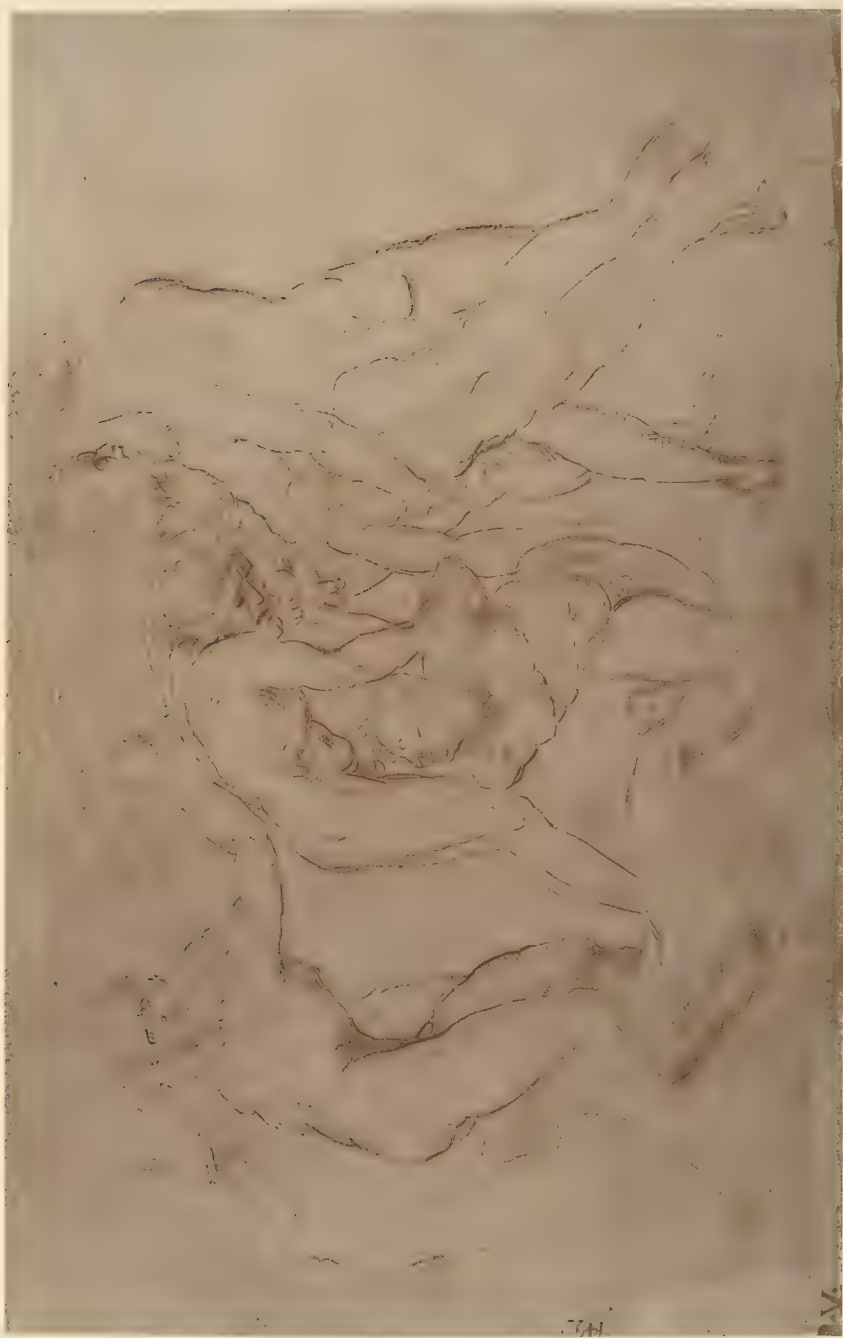
*venduto* Altro disegno di molte figure fatte medemam<sup>te</sup> di penna con la med<sup>ma</sup> espressiua, e med<sup>mo</sup> sogetto dall' altra parte del soprad<sup>o</sup> foglio . di mano dello stesso Raffaello.

Vn Bisegno [*sic*] in Lungo fatto di penna con molte figure nude in atto di Legare uno, di grandezza d'un palmo e ot<sup>i</sup> oncie, e p altezza onc: 13 . qti pure è di Raffaello conforme l' altro di sopra descritto . ben conseruato.

The note *venduto* appended to the first two entries records the sale to Crozat of the sheet bearing those drawings, the famous Oxford sheet above reproduced; while the drawing described lower down as repeating one of the same subjects remained in the collection. This is no doubt the same drawing now in the possession of Mr. Wayne and here published for the first time; though its intermediate history cannot be traced except in so far as a manuscript note on the back states it to have once belonged to a collector named J. Bailey.

Pen and bistre.]









## GIULIO CAMPAGNOLA

### GROUP OUTSIDE A VILLAGE

**T**OWARDS the left foreground a man on horseback has stopped to converse with one on foot by his side; at the other side of his horse stand a pikeman and a drummer. In the background is a village with a tower and steep thatched roofs and gables; at the entrance to the village on the right a gateway and paling with one or two low trees. Further to the right the ground falls away to a lake or sea.

A very delicate and attractive example of pen-drawing in a manner immediately derived from Giorgione. The design and sentiment of the background recall that master intimately, the style and character of the figures only a little less. There is no doubt possible to which of his followers it should be attributed. The penwork of the picturesque roofs and walls, the feathering of the thin tree within the paling, the design and feeling of the figures, all correspond exactly with those to be found in the rare and charming group of small engravings in a mixed line and dot manner which bear the signature of Giulio Campagnola. Contemporary records describe this Paduan artist as a wonder of precocity and accomplishment,—scholar, poet, painter, and sculptor: but the only things we now know as certainly his are the half-score of delicate engravings just mentioned. Drawings safely attributable to him are extremely rare, and among them the present hitherto unpublished example is perhaps the most certain. The attribution goes back as far as to its former owner, Mr. Douce.

Fine pen and bistre on plain paper.

University Galleries.—Collection, Douce.









## DOMENICO CAMPAGNOLA

### LANDSCAPE WITH A GOATHERD

THE view is of the hilly country characteristic of the Venetian province, with Alps in the distance. On a bank in the extreme right foreground sits a goatherd holding a long staff; about him are three goats and a dog. In the middle a sunk lane leads away between high wooded banks to a valley beyond which rise mountain spurs. Towards the right the view of the distance is interrupted by a hill on which rises a castle surrounded by low houses and farm-buildings. Clouds hang in the sky.

Domenico Campagnola was a somewhat younger pupil and kinsman, usually but without certainty said to be the nephew, of Giulio. Landscape drawings inspired by the sentiment of Giorgione and Titian, and often designed in close imitation of the latter, abound, as is well known, from his hand. But a good many currently attributed to him are not really his work. There must have been a considerable demand in the earlier years of the sixteenth century for such careful and pleasant pen-drawings of Venetian inland scenery, and several imitative hands of the Giorgione-Titian school and following, including the two Campagnolas, must have been engaged in producing them. Domenico Campagnola was much the most industrious and prolific of them all. We know from the *Anonimo* of Morelli that in the house of Marco Mantova Benavides, professor of jurisprudence at Padua, was a series of large landscape-paintings in distemper by this master, as well as a collection of his pen-drawings. In order to separate his handiwork from that of others it is well to have firmly in mind the typical marks of the drawings which are really his. No more characteristic unsigned specimen by his hand is to be found than this. The long billowy curves in the clouds; the scarce less regular, sinuous curves with which the ground is systematically, and often somewhat unmeaningly, modelled; the unconcentrated, distributed attention which is shown to all parts of the composition; the lack of firm grasp in the rendering of planes and distances; the mode of drawing hill profiles; the feeling for the growth, massing, and spraying of foliage, with something of affectation and unreality in the attitude of the figure; all these things make it a typical and standard example both of the manner and the mannerisms of the master.

Pen and bistre.

Christ Church.—Collections, Lely and Guise.







## TINTORETTO

### HEAD OF GIULIANO DEI MEDICI, AFTER MICHELANGELO

UNSHAVEN youthful head nearly life-size, inclined forward and looking down towards the right. Obviously a copy from sculpture, and the original can be recognized as the head of Giuliano from Michelangelo's famous seated statue in the Medici Chapel at Florence. In the original the head is held nearly erect and turned over the shoulder towards the right: here the artist has worked from a cast, probably not fitted on a pedestal; has tilted it against a wall or other support, and has looked at it from above by an artificial light which throws the shadow of the hair upon the forehead and leaves in shade the orbits of the eyes. On the mount below, the inscription (not reproduced) TINTORETTO DA MICHELANGELO.

An interesting and characteristic example of a class of work of which Tintoretto is known to have done a vast quantity in youth for his own education, and of which specimens are preserved in most European collections. Ridolfi and others relate how he used to spend his money in eagerly collecting casts both from the antique and from Michelangelo, and his time of evenings in drawing from them with furious industry by lamplight. Among many other instances, a well-known series of heads in the British Museum from a Roman bust of Vitellius may be cited as confirming these literary evidences in regard to the antique, and this hitherto unnoticed head of Giuliano dei Medici at Christ Church as confirming it in regard to Michelangelo. The rough greenish-grey paper is that habitually used by the artist in this class of studies; the rapid handling, with slant downstrokes in broad black chalk for the shadows, and bold touches of white chalk for the lights, is characteristic of the whole class. The sketch catches adroitly and sympathetically, if rather superficially, the character and sentiment as well as the structure of the magnificent original.

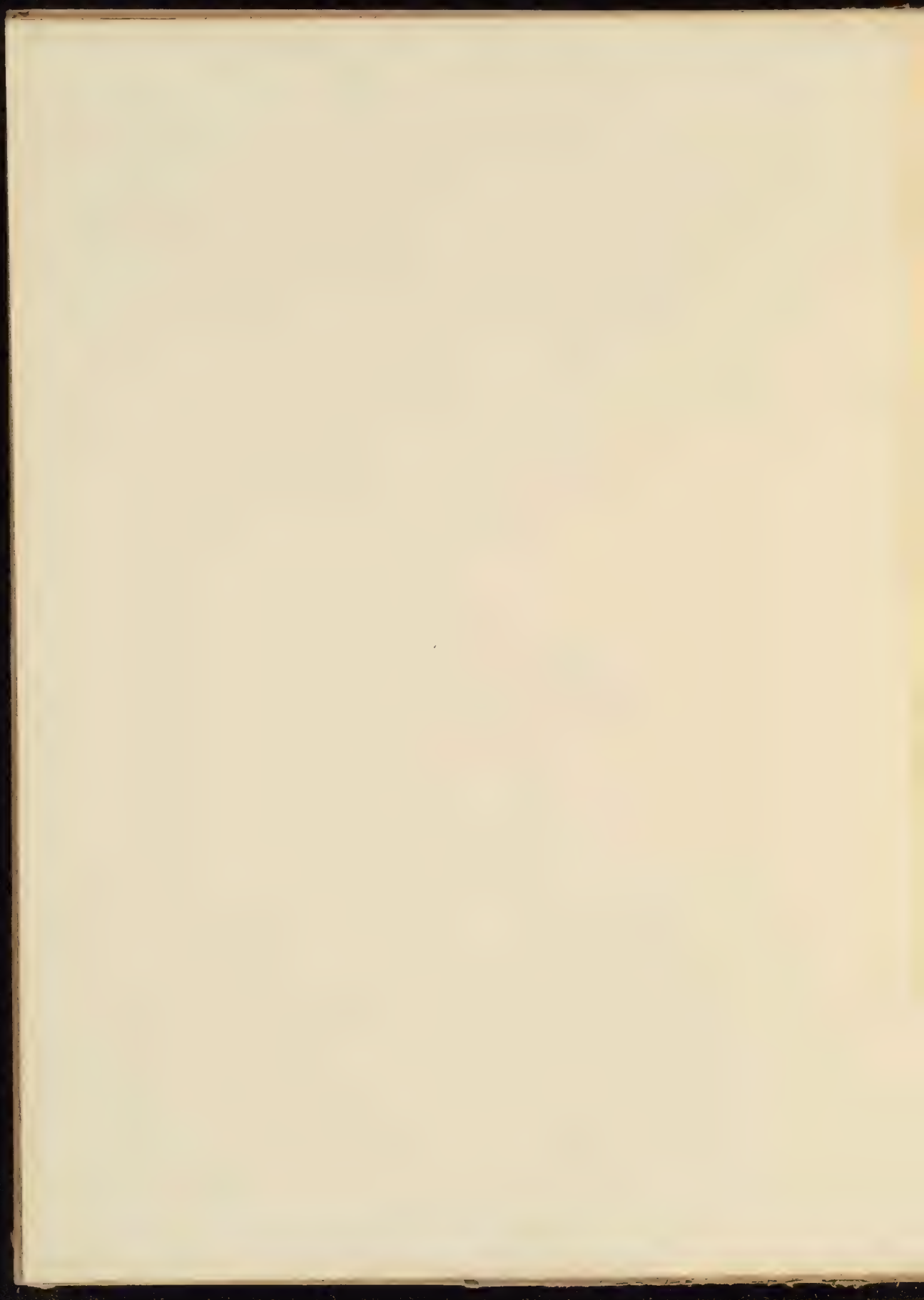
Black and white chalk on rough greenish-grey paper.

Christ Church.—Collection, Guise.









## ALBRECHT DÜRER

### VIEW OF WELSBERG IN THE TIROL

THE view is taken from a height over a river valley. Immediately across a branch valley to the right, blocks and boulders of rock rise into a low broken hill, and beyond, across another valley or cleft, into a very high rounded hill on the side of which are scattered a church and some houses. To the left of this hill and further off rises another hill partly wooded, partly clothed with pasture, and having also on its side a church and houses. To the left of the picture the main valley runs away from the eye past the foot of this hill, the spurs of which close it in the distance. Beyond this again, other hills are seen rising: in the sky over them are level clouds. The valley and the nearer hill are sketched very slightly with broad sweeps of the brush, except for the church and houses, which are sharply defined: while the further hill is fully and carefully made out in detail with all its trees, buildings, and accidents. In the sky above the nearer hill, the inscription *wehtsch perg.*

On his two journeys across the Alps to and from Venice, 1494/5 and 1505/6, Dürer made several studies (almost the earliest in the history of European art) in pure romantic landscape. This is one of the most interesting. The scene has been identified by Prof. Haendke with a place in the Pusterthal some fourteen miles from Bruneck where there are still ruins under the name of Welsberg<sup>1</sup>. The place lies somewhat off Dürer's natural road by way of the Brenner Pass, and Dr. Haendke supposes that Dürer may have been attracted to it either merely by its own beauty or by the fame of Michael Pacher, the artist of the great altar-piece at St. Wolfgang, who was a native of Bruneck near by. He also shows reasons for supposing that it was more likely to have been drawn on Dürer's earlier journey, made during the period of his *Wanderjahre*, than on his other journey of eleven years later, concerning which we are so much better informed. The slightness of one part of the sketch and the high finish of the other may possibly be explained simply by the artist's lack of time: though in these landscape studies it was not seldom his habit to work up only those parts which especially interested him and leave the rest merely suggested.

Water colours.

University Galleries.—Collection, Chambers Hall.

<sup>1</sup> Haendke (Berthold), *Die Chronologie der Landschaften Albrecht Dürers*, in *Studien zur deutschen Kunstgeschichte*, Strassburg, 1899, pp. 15, 16.





Line of landscape





## ALBRECHT ALTDORFER

(A) ST. NICHOLAS REBUKING THE TEMPEST

(B) CHRIST REDEEMING SOULS FROM HELL

(A)

A STORM at sea: the forepart of a ship, in which are crowded nine men and women praying or making gestures of despair: above, to the right, a demon holding on by the crow's-nest has snapped the mast off short so that mast and sail are crashing overboard together: in the sky to the left a swirl of clouds. Below the clouds, just above the stump of the mast, stands St. Nicholas in a halo of glory, wearing the episcopal robe, mitre, and crozier, and rebukes the tempest in answer to the prayer of his shipmates. At the extreme top the monogram of the artist (in cursive capitals) and the date 1508.

A very characteristic version of one of the familiar themes of mediaeval and Renaissance art. Work of the master's early time, marked by all his usual feeling for decorative pattern, and more than his usual quaint and rugged imaginative strength.

Black and white line on brown prepared ground.

University Galleries.—Collection, Douce.

(B)

Christ, with his back turned to the spectator, holds the banner of victory in his left hand and extends his right in benediction towards the good thief whom he has taken out of hell, and who stands, seen also from behind, holding up the Cross. Facing us are the rescued Adam and Eve, while another of the redeemed clammers out of the pit below. In the air above, a huge thwarted fiend hovers amid a whirl of dust. In the right-hand top corner, the monogram in its usual form and a date partly cut away.

Work of inferior quality to the last, but also very characteristic of the master.

University Galleries.—Collection, Douce.

# THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

THE SECOND VOLUME

CONTAINING

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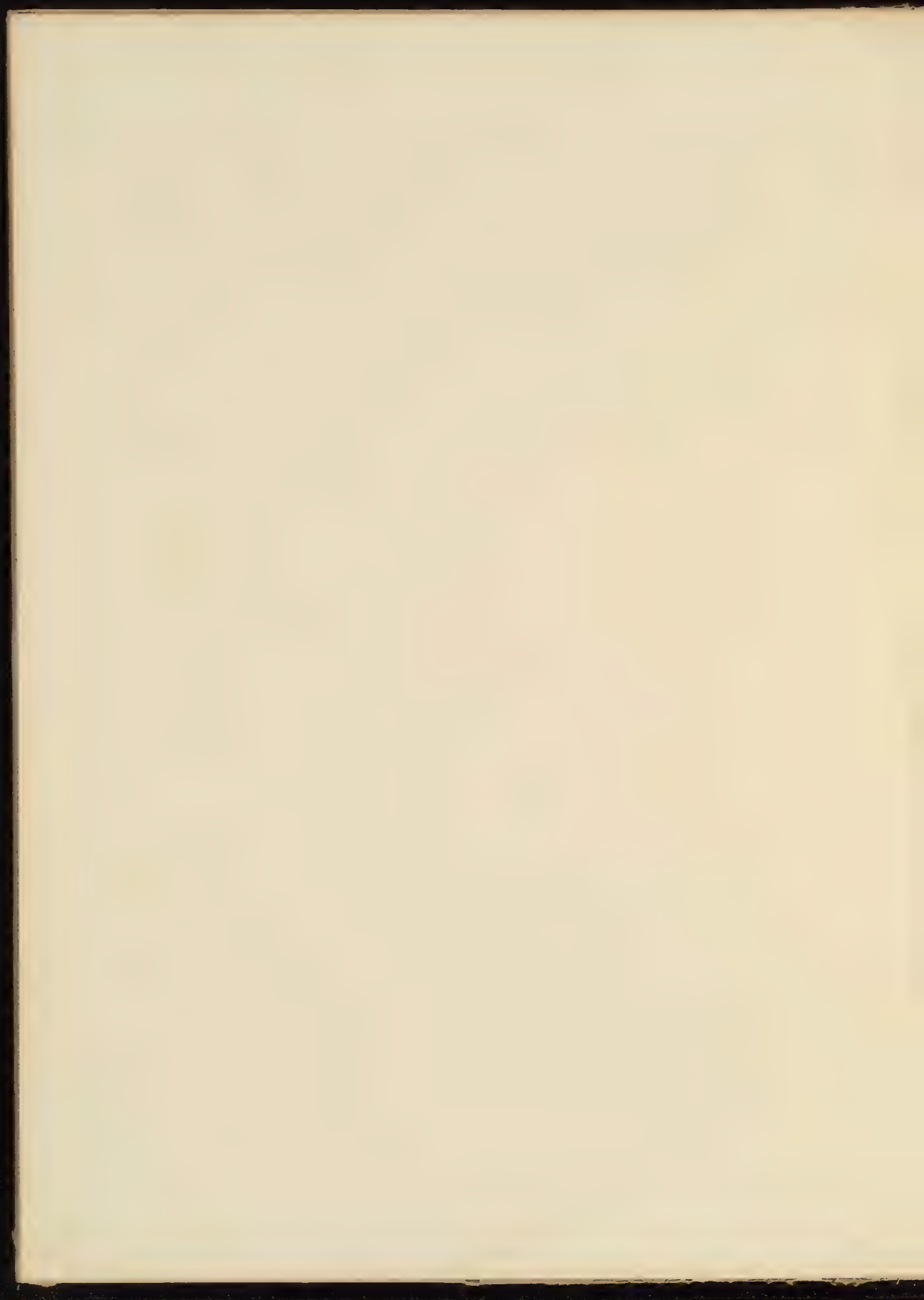
THE SECOND VOLUME

CONTAINING

THE HISTORY OF THE







## RUBENS

### PORTRAIT OF A WOMAN

THE head, three-quarter life-size, of an elderly woman dressed in a close-fitting coif and deep piped ruff, the face turned in three-quarters to the left and eyes looking slightly down.

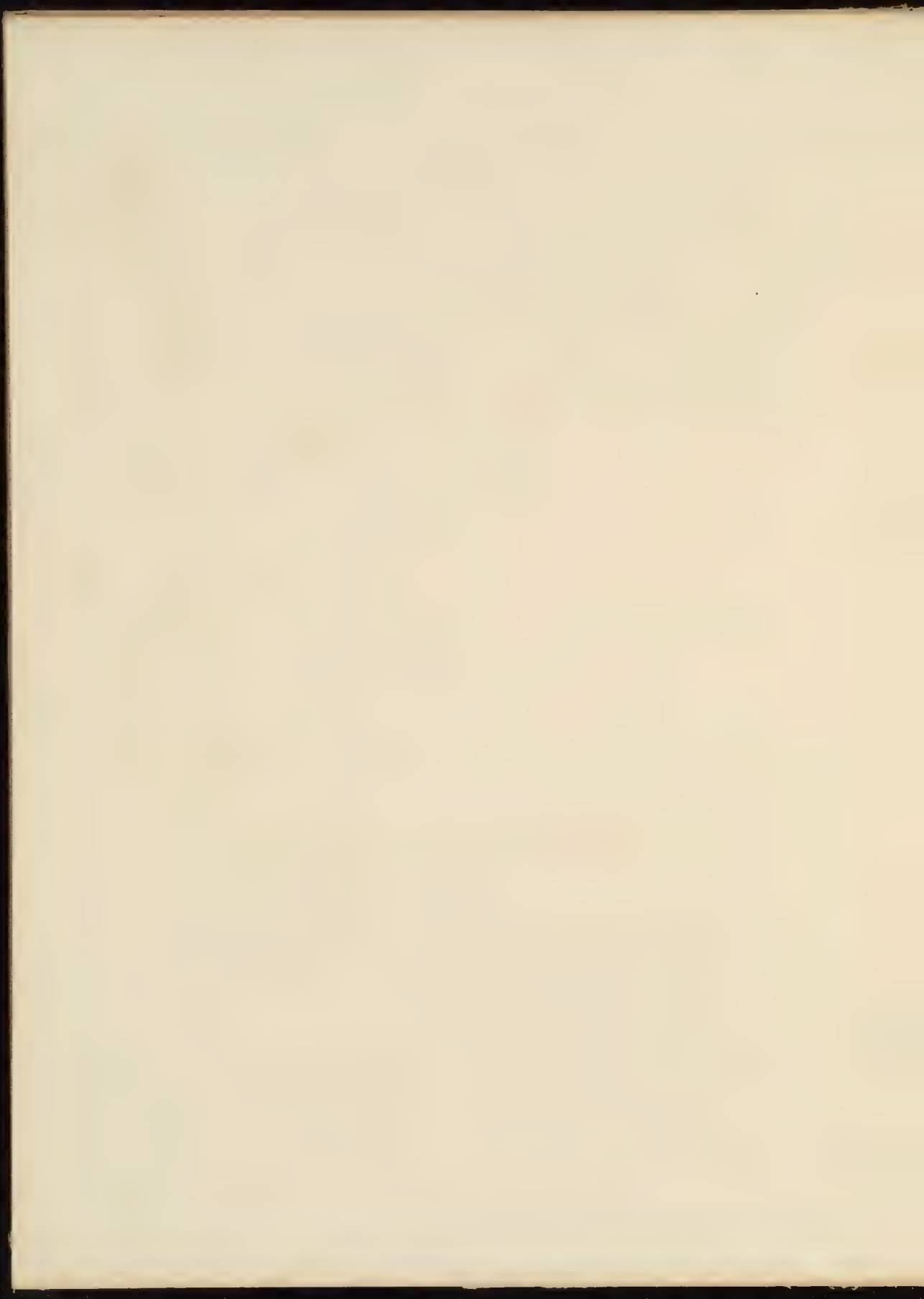
This very spirited study for a woman's portrait bears an ancient attribution to Rubens. In spite of its free handling and the dignified sincerity of its expression the drawing seems in parts to lack something of the fire and certainty of the great master's touch. What chiefly gives this impression is the want of agreement between the two eyes, the right wider open than the left, and their somewhat uncertain and tentative setting in the head. I incline to the belief that the work is nevertheless Rubens's own; possibly a rapid study from the head of the same sitter as appears, wearing a different headdress, in a picture formerly in the Houghton Gallery and now at St. Petersburg (Hermitage 578, Rooses, *L'Œuvre de Rubens*, 1113, *Klassischer Bilderschatz*, ix, 10). Sir J. C. Robinson has suggested Jacob Jordaens as the artist; by whom there are in the Louvre several heads drawn in charcoal with nearly this touch, but with much less refinement and gravity of feeling. If we are to take it as pupil's work rather than as the master's, the pupil whose manner it most recalls is Cornelis de Vos, in pictures like that at the Wallace Gallery and the family group at Brussels.

Black chalk slightly touched with white on grey paper.

Christ Church. -Collections, Lanckrinck and Guise.









## REMBRANDT

### PORTRAIT OF THE PAINTER'S FATHER

**H**HEAD and bust in full face. The subject is seated with a cloak wrapped about his shoulders and wearing a cloth cap; the eyelids are closed and puckered, the beard and moustache untrimmed and drooping. The face is strongly lit by a light at about its own level coming slightly from the left. Below, the inscription in a seventeenth century hand, HARMAN. GERRITS. *van den Rhijn*.

The shape and structure of the skull and high bald forehead, the placing and setting of the eyes, the build of the strong drooping nose with a deep furrow starting from the nostril towards the mouth, and the shape and proportions of the cheeks, all indicate that this is the same sitter who has been portrayed over and over again by Rembrandt in his earliest etchings and paintings, and several times also in paintings by his young companion and pupil Gerard Dou. It has been argued from various concurrent evidences by M. Émile Michel (*Vie de Rembrandt*, pp. 41-46) that this sitter is no other than Rembrandt's father, the old miller Harmen Gerritszoon of Leyden. To M. Michel's reasonings may be brought as further confirmation the inscription below this Oxford drawing; which has been added by some hand a little later than contemporary, and proves that as early as the seventeenth century the subject was understood to be without doubt Rembrandt's father. The etchings and paintings for which he sat to his son represent him (as it was the young artist's custom to represent alike himself and the members of his household who served him as models) in various characters and various effects of dress and lighting; sometimes wearing a rich fur cloak, sometimes a plumed cap or piece of studio armour, in which latter case the old man would turn up the ends of his moustache and do his best to look fierce and warlike. Here the son has drawn the father under the perfectly plain and literal aspect of patient, somewhat pathetic old age. The eyes are closed, either from fatigue or to avoid the light; the beard and moustache, which in the generality of the etchings and paintings are cut somewhat close and inclined to bristle or curl, here droop untrimmed; and the general effect of droop and drag is increased by the downward strokes with which the face is shaded. May it not be that the study was made in the last illness which preceded the death of the old man in April, 1630? Technically, the drawing is a characteristic example of the mixed manner—black and red chalk and sepia wash—which the artist employed much in his Leyden and earliest Amsterdam days, and very little afterwards. It is interesting alike as a work of art and a document, and has not hitherto been published.

Red and black chalk with sepia wash.

University Galleries.—Collection, Chambers Hall.







## CLAUDE

### (A) STUDY OF LANDSCAPE      (B) SKETCH FOR AN ETCHING

#### (A)

IN front, slightly sloping ground on the top of a high river bank: rising from this to the right, a perpendicular rock plumed with shrubs, and on it what appears to be the bottom of a tower. Looking down from the bank we see the bend of a river, and beyond, a rising ground with fenced fields. In the sky, rolling clouds.

An example, akin to that previously given, of Claude's manner in direct work from nature, and of his mastery, unequalled except by Rembrandt, in expressing the planes and structure of a country by the use of simple sepia wash. The river is doubtless the Tiber.

#### (B)

The composition represents peasants dancing under trees. The central group in the foreground consists of a dancing man to the right faced by a girl playing the tambourin to the left, and between them a second girl seen in full front. On a bank to the left is seated a man playing the bagpipes, with three other figures seated and two standing. In the shade to the right a group of grazing goats. Looking downward between the clumps of trees, two glimpses of distance, towards the left a plain and distant mountains, towards the right a grove and classic temple. Somewhat nearer, beyond the stems of the central clump, are seen the arches of a bridge. In drawing the foliage of the middle group of trees, the artist has changed his mind and passed a thin wash of white over his own work, apparently to make it look lighter and more feathery in the sunshine; but this effect is imperfectly given in the reproduction. In the sky, rolling clouds.

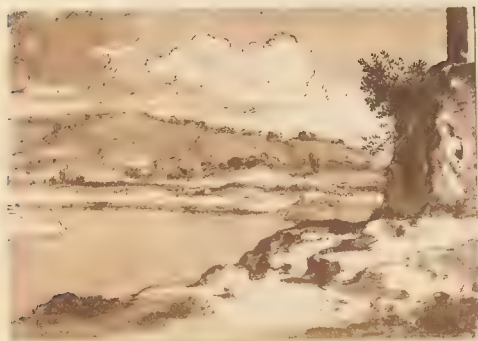
In the etching (Dumesnil-Duplessis 10) done from this sketch, the composition is of course reversed. Otherwise Claude has made but slight modifications in the figures and general design of the landscape, but has thrown the arches of the central bridge into shadow, and massed and considerably darkened the foliage of the central group of trees.

Pen and bistre.

University Galleries.—Collection, Chambers Hall.









## WATTEAU

### THREE MUSICIANS

AT the extreme left of the sheet, a man sits turned in three-quarters to the right playing the violin; in the middle and a little towards the right a second violinist, seated lower and apparently on the ground, is seen from behind. In the extreme right a third man facing us plays an instrument not defined: his hands are fully finished, his body and arms but very lightly indicated: the instrument he plays is not drawn at all, but from the action of the hands must apparently be a large lute, such as occurs commonly in the master's pictures. (The slight downward lines appearing near the hands are not the outlines of any instrument, but apparently of a fourth figure which the artist had thought for a moment of introducing and then given up.)

The actions and hands of musicians playing on their instruments were among Watteau's favourite objects of study. Several drawings by him of the same class are carried farther than this rapid sketch; but in none are the build, gesture, and vital expression of men's bodies and arms beneath their clothes more perfectly seized than in the two left-hand figures of this sheet, or the structure and tense muscular and nervous life of the hands more perfectly rendered than in all three.

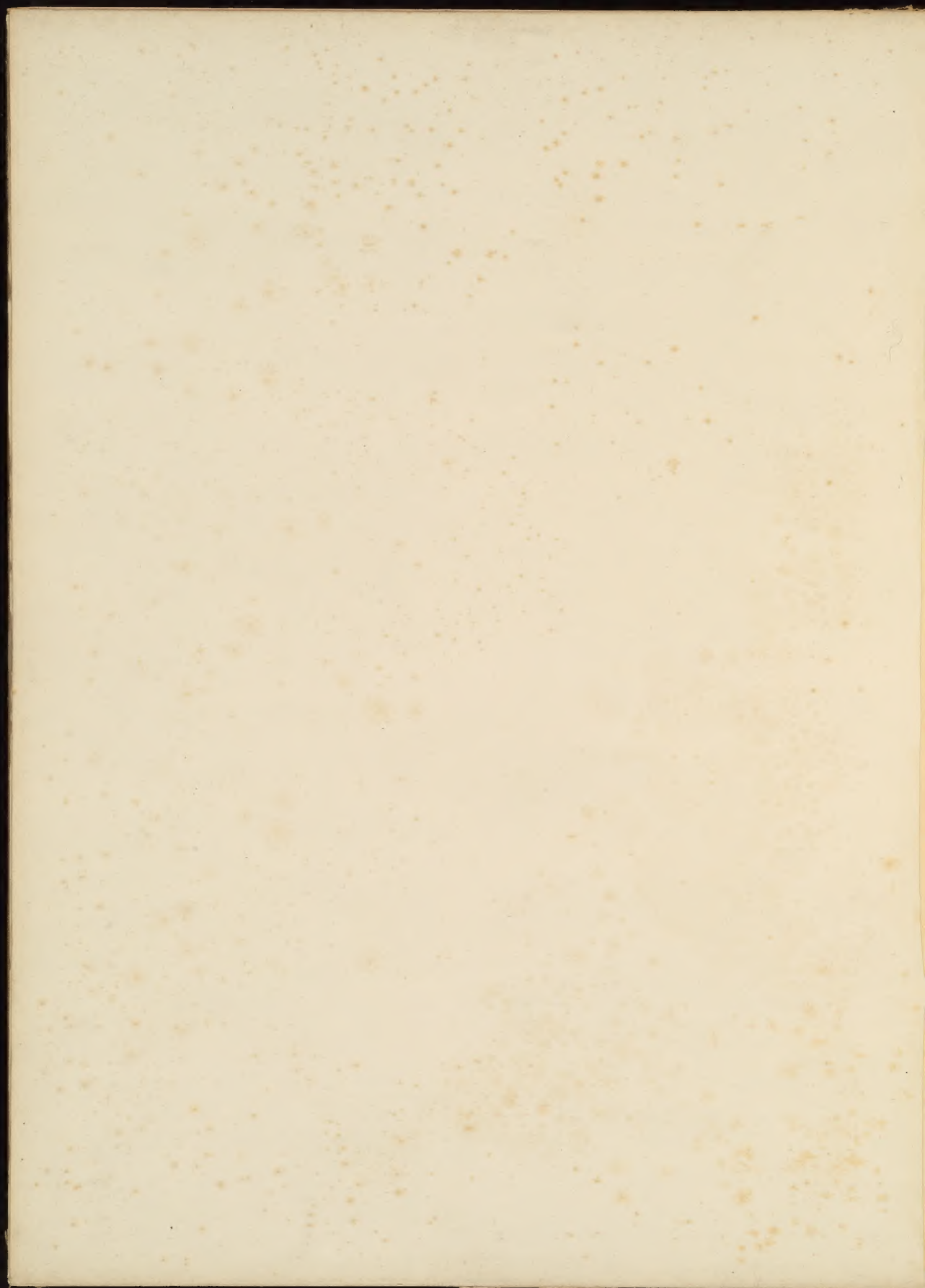
Red chalk on greenish-grey paper: some apparently accidental markings in white chalk have been omitted in the reproduction.

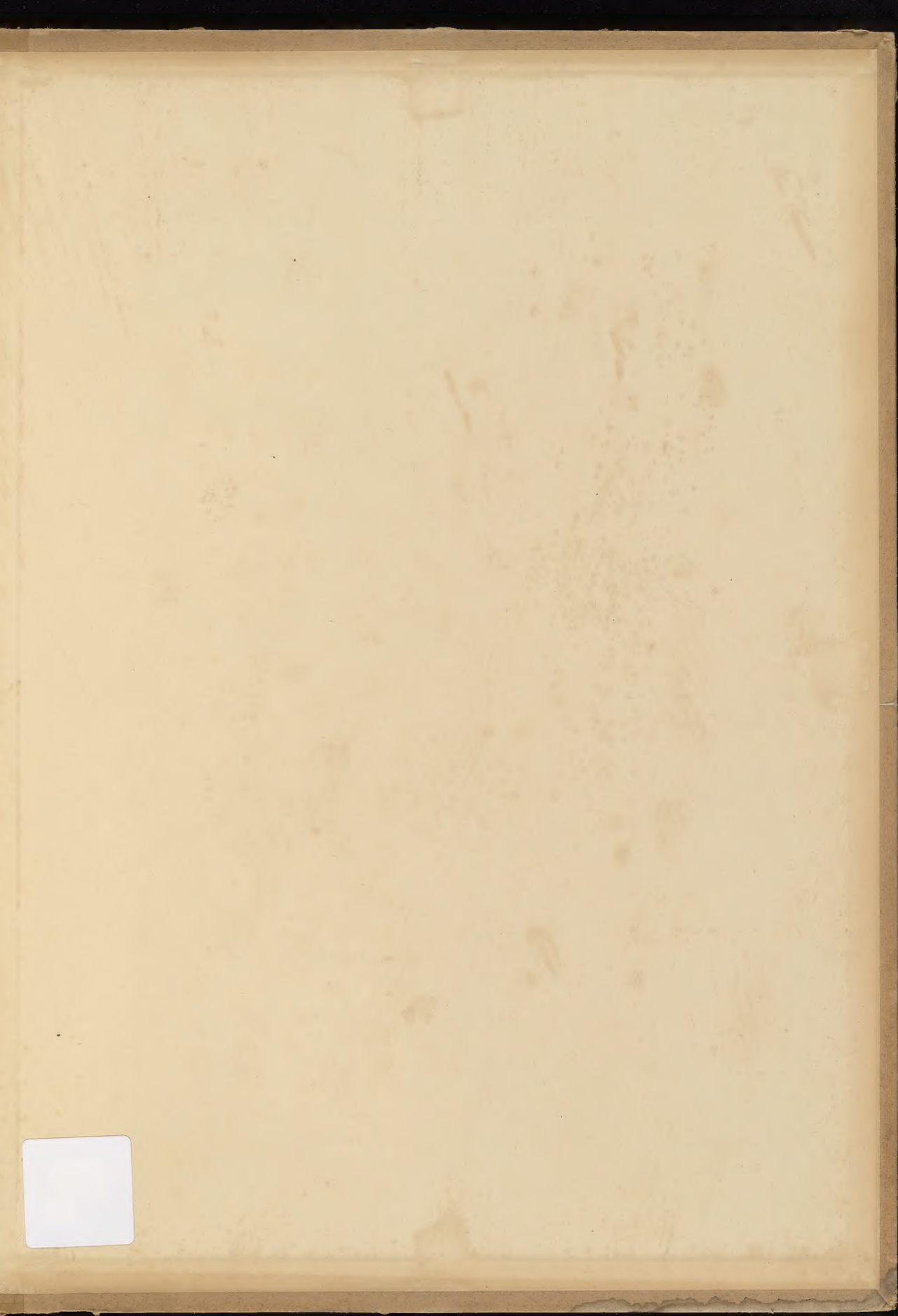
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